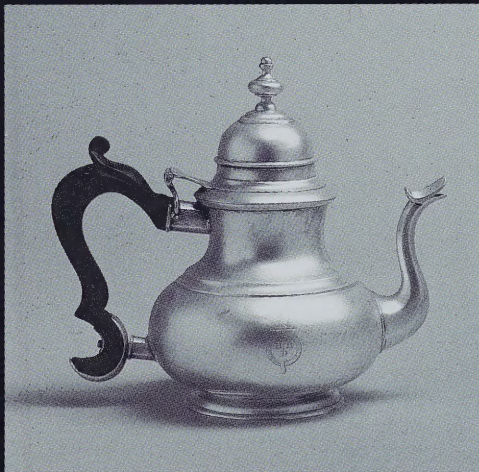
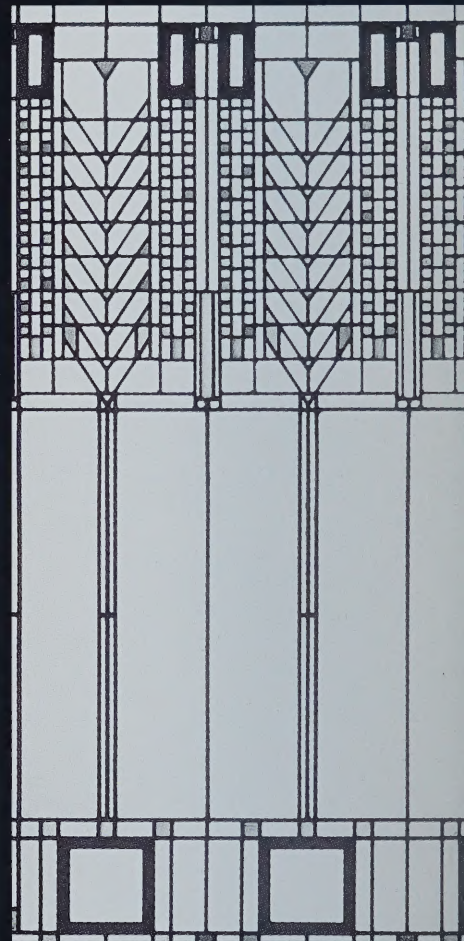


The Peabody Museum of Salem

1987 Antiques Show



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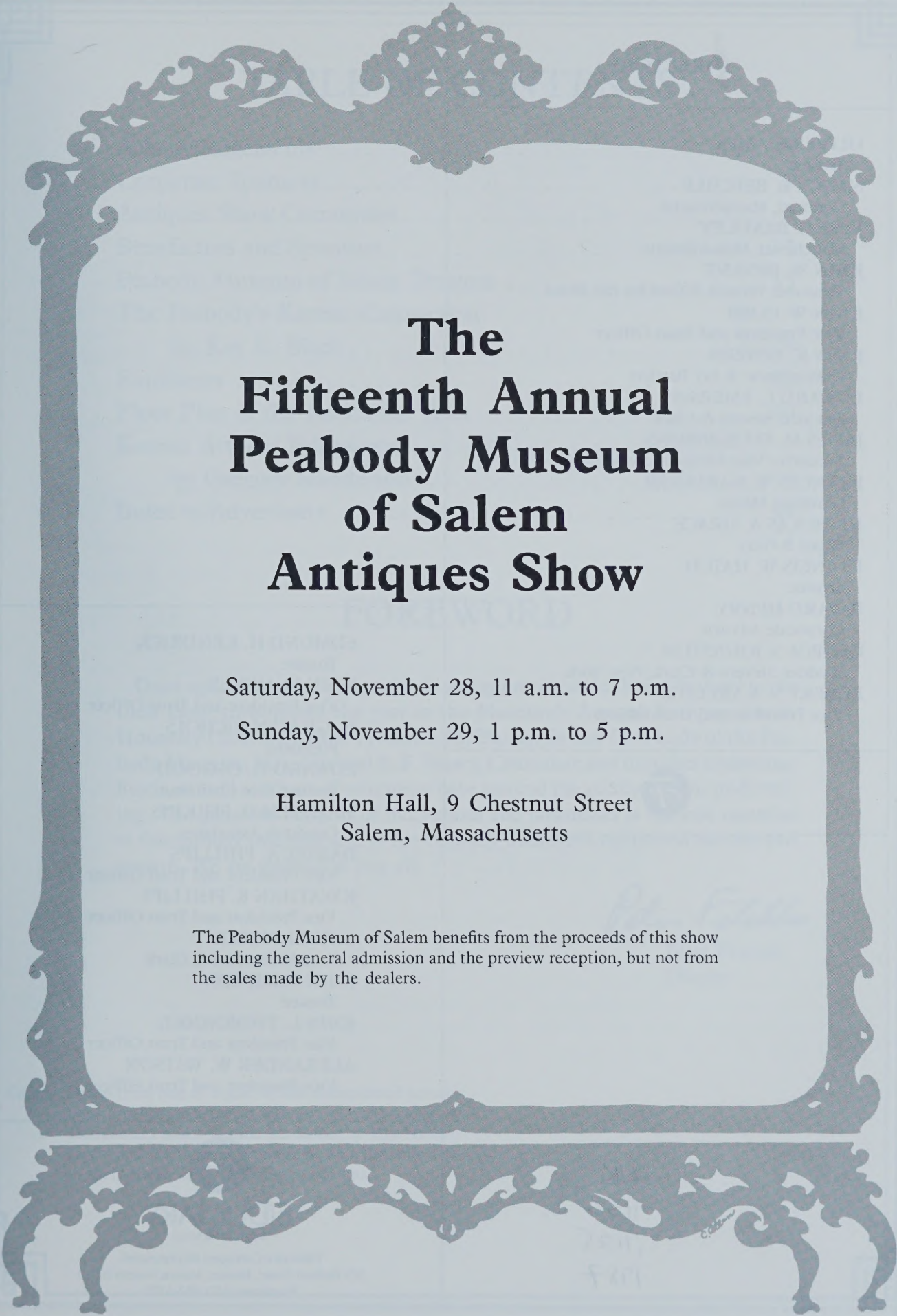
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The Fifteenth Annual Peabody Museum of Salem Antiques Show

Saturday, November 28, 11 a.m. to 7 p.m.

Sunday, November 29, 1 p.m. to 5 p.m.

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The Peabody Museum of Salem benefits from the proceeds of this show including the general admission and the preview reception, but not from the sales made by the dealers.

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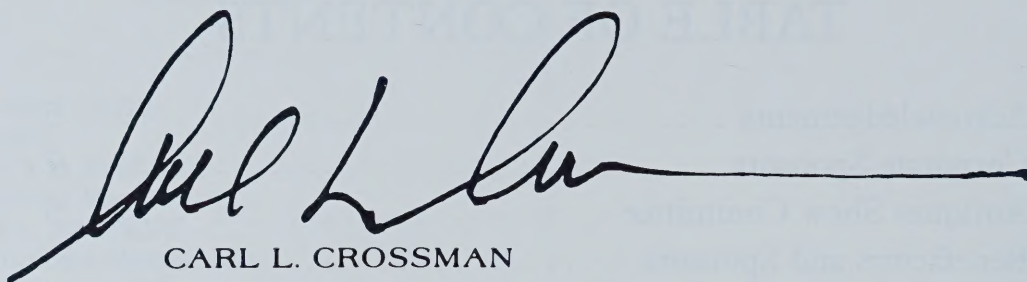
FOREWORD

Once again we extend our gratitude and appreciation to those who have given their labor throughout the year to the Museum's Annual Antiques Show. Honorary Chairman, Mrs. Frederick M. Bundy, former First Lady of the Peabody Museum; Mrs. Michael E. F. Treacy, Chairman; and the other committee heads, as well as a host of volunteers have assured the success of this undertaking. The generous support of individuals and businesses is likewise essential to this holiday tradition and to the Peabody Museum's continued success and growth. We are grateful to you all.

Peter Fetchko

Peter Fetchko
Director

Cover: Detail from one of a pair of silk embroidered screens depicting the ten symbols of longevity embroidered by 19th century palace women. On deposit by Mrs. Herbert Nadai and Mr. Thomas P. Beal, Jr. from the collection of their uncle, Minister Edward Morgan.



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- Mr. and Mrs. Sidney H. Cohen for their most generous donation of the shrimp for the Preview Party.
- Our Benefactors and Sponsors for their generous contributions.
- Mrs. Kay E. Black and Mr. Gregory Henderson for their most informative articles.
- The Board of Directors of Hamilton Hall for again allowing us to use their lovely building for our Show.
- Mrs. Christine Vining, our wonderful Show Manager.
- The Newspapers, Magazines, Radio and Television Stations for their help in making this Show a success.
- Mr. Dan Slade and the entire staff of The Cricket Press for their invaluable advice and assistance in producing the Catalogue, invitations and tickets for the Show.
- The Hideaway Plant Branch of Salem for their beautiful floral arrangements.
- Mrs. Linzee Wallis for her expertise as Treasurer.
- Ariadne Clifton of Marblehead for her exquisite culinary offerings at the Preview Party.
- The Advertisers in this Catalogue for their loyal and continued support.
- The Exhibitors, who by their high standards, have made this Show a continuous success.
- The members of the Museum staff who so graciously gave their time throughout the year. Special thanks are due the Ethnology Department for their mounting of the Korean Exhibit.

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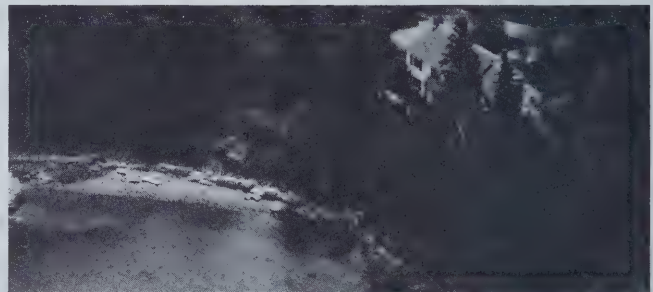
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Fan presented to Professor Edward S. Morse by Yu Kil-chun, America's first Korean student.

THE PEABODY'S KOREAN CONNECTION

by Kay E. Black

Research Associate for The Peabody Museum

The exceptional nature of the Peabody Museum's Korean collection is due to the early interest shown by its director, Edward Sylvester Morse. It came about indirectly during one of Professor Morse's three different trips to Japan (1877, 1878-1880, 1882) to pursue his scientific interests as a naturalist. At some point Morse had met Fukuzawa Yukichi, the founder of Keio University and the Kyoto newspaper *Fiji Shimpa*. Since Fukuzawa was regarded as one

of the great Japanese authorities on the Western world, it was only natural that a mutual admiration and camaraderie should develop between the two gentlemen. Fukuzawa's reputation had indeed spread to Korea, his Keio University drew several liberal minded young Koreans for study. These scholars were enlightened in the sense that they were aware of a world which existed outside China, Japan, and Korea, and they had come to Japan to learn about

it. It was in this connection that Professor Morse encountered his first Koreans.

In May of 1881 the Korean government had sent a number of young officials to Japan in order to inspect the new Japanese banking and financial institutions. Yu Kil-chun (1856-1914), born to an aristocratic but impoverished family, was a member of this delegation. Once he had met Professor Fukuzawa, he had decided to stay in Japan to become one of the first Korean students to study there, remaining at Keio University until the end of 1882. Although it is uncertain whether Professor Morse and Yu Kil-chun actually met in Japan, the former's article published for *Appleton's Popular Science Monthly* in May of 1897 makes it clear that Professor Morse did meet many Koreans.

"During my residence in Japan I sought many interviews with Korean students, attaches of the Korean Legation, and others, and in journalistic fashion asked them many questions concerning their country, people, habits, manners, customs, etc."

Meanwhile in Korea, The Treaty of Amity and Friendship which opened Korea to the Western world had been signed and ratified in 1882, America's first envoy extraordinary and minister plenipotentiary to Korea, Lucius H. Foote, arrived in Seoul on May 13, 1883 with the ratified treaty and an invitation from the U.S. Government to send a delegation to America. Eager to follow-up this initiative, the King dispatched an embassy to the United States in July of 1883. This precedent-setting visit marked the first Korean diplomatic mission to a country outside Asia. The gentlemen chosen as emissaries were liberals politically, and included, as a junior member of the delegation, Yu Kil-chun, who had recently been appointed as secretary to the Foreign Office. But shortly thereafter, Yu was forced to retire as secretary because of the abrupt dismissal of his mentor from the Foreign Office. Concurrently Yu had been given most of the responsibility for the newly established newspaper office called, "The Office of Extensive Culture" whose purpose was to set forth the ideas of enlightenment in the Korean language *han'gul* instead of Chinese.

Appointed foreign secretary of the mission was the Bostonian, Percival Lowell, who escorted its members from Yokohama to San Francisco in July of 1883. The seven emissaries arrived with Mr. Lowell in San Francisco on September 2, 1883. Our Minister to Korea, Lucius H. Foote, had arranged with his im-

portant friends in the United States to welcome the Korean gentlemen, and to show them the things in our country in which they were particularly interested: military installations, arsenals, mints, custom houses, post offices, and public schools. From California the group entrained for Chicago, and then on to Washington and New York where they were presented to President Arthur by Secretary of State Frelinghuysen. Later that day the group went to Boston, visiting the Foreign Exhibition and the Manufacturer's Institute. On September 20, J. W. Wolcott's model farm was visited as was Lowell, where the Korean's saw the various processes of textile manufacture in the mills of the leading companies. After calling upon various civic leaders on September 22 the emissaries were entertained by Percival Lowell at his house in the afternoon.

The following day the delegation returned to New York for a heavy schedule of sightseeing, then back to Washington where they were introduced to the practical workings of the U.S. Government. At the conclusion of their Washington visit Secretary Frelinghuysen, on behalf of President Arthur, offered Minister Min Young-ik, leader of the Korean mission, and two of his entourage passage on the U.S.S. Trenton which was soon to sail for Asia via Marseilles and the Suez Canal. Their official American escort on the voyage was George C. Foulk, Ensign, USN. Three other of the Koreans, escorted by Percival Lowell, returned to Korea directly. Only Yu Kil-chun elected to remain in the United States, and to become America's first Korean student, his decision to do this having been sanctioned by minister Min Young-ik.

Before entering school, it was necessary for Yu Kil-chun to learn English and something of American customs. Thus it was that Foreign Secretary Lowell suggested that Professor Morse take the twenty-seven-year-old Korean nobleman under his wing. Both letters and newspaper clippings make it clear that Yu was the Morse's houseguest for at least part of the time and treated like a member of the family. Professor Morse referred to Yu as his "house companion", although Yu was recorded in the 1884 Salem Directory as having lived at 33 Summer Road. In any case it was only a few minutes walk to Morse's house at 12 Linden Street where he studied under Morse's tutelage. Yu was in Salem under the guidance of Professor Morse for almost a year. He then enrolled in Governor Dummer Academy at Newbury, in the fall of 1884. Unfortunately, the po-

litical situation at home cut short his preparatory school education after only four months and caused him to abandon his plans to eventually attend Harvard. He left Massachusetts in January to return to Seoul.

The cause of Yu's sudden departure was the news of the coup d'état of December 4, 1884, which he learned of through a newspaper article a classmate showed him. The Progressives, the party to which Yu belonged, had instigated this political upheaval in order to remodel the political process on the lines of the Meiji Restoration in Japan, and to make Korea independent by bringing an end to China's interference in Korean affairs. The ensuing coup d'état succeeded on December 4, 1884, but success was to be very short-lived, as the Conservatives soon regained power. Yu, shocked by the news report and conscious of his duty to the Progressive party, but also aware of his duty to his mentor, Min Yong-ik, determined to go back. Aside from the Confucian code of ethics which underlay his thinking, a practical consideration in his decision might have been the realization that he could not expect further financial aid from the Korean Government because of his party affiliations. In the winter of 1885 Yu reached home, having travelled in Europe enroute to Korea. As anticipated, he was arrested by the police upon arrival, but he was soon moved to the house of the Police Chief out of consideration for his voluntary return and his relationship with Min Young-ik.

It was during his six years of internment that Yu wrote his observations of the Western world, begun while he was at Governor Dummer, which so influenced the intellectuals of his day. Finished in 1889, Yu Kil-chun's *Observations on a Journey to the West* describes the geography, history, politics, economy, society and learning of various Western nations, measuring Korean conditions against these, and advocating that Korea strive for modernization on the model of Western civilization. In 1892, he was released from house arrest because he helped the government out by translating an American business man's proposal which, had it been accepted would have sold the rights to Korea's electric power for 100,000 hwan. Yu wrote the government's refusal of the proposal, but otherwise, the government did not make use of Yu's Western experience.

Again active in politics Yu had become involved with The Reform of 1894 which was carried out by the Deliberate Council of which Yu was a core member. Men like Yu who had been previously identified

with the Progressives constituted the influential members of this group. An important political reform was the adoption of an official calendar based on the year the Yi dynasty was founded. Korea demonstrated by the abandonment of Chinese reign dates and adoption of their own reign names that the traditional suzerain-tributary relationship with China had been severed. In addition there was much reorganising and restructuring of bureaus within national as well as local governments, including the palace and the judicial system.

Meanwhile the political situation was growing more critical: Korea's internal factional struggles were being compounded because Japan, China, Russia, The United States, England, France, and Germany all wanted to exert influence on Korea in hopes of amassing large profits in trade with the Hermit Kingdom. Since Russia was in league with Queen Min of Korea, and the Japanese were dedicated to the elimination of this influence they hatched a successful plot to murder the queen. A new government was formed in 1895 by Yu Kil-chun's Progressives, and he was a member of its cabinet. The new government initiated such reforms as adoption of the Western calendar, smallpox vaccinations for children, establishment of elementary schools in Seoul, inauguration of postal service in several cities, and reorganization of the military structure. But the single most important reform announced, and furthermore enforced, was the cutting-off of topknots on Korean males. This was anathema to the Korean populace, and cries were heard, "Cut off my head, but my hair? Never!"

The plan had back-fired. Fearful for his life King Kojong had sought refuge in the Russian legation, where he remained for one year, and this, of course, turned the political situation around. The Korean people were incensed by the king's residing in a foreign legation. Pro-Japanese cabinet members Kim Hong-jip and O Yun-jung were killed during the aftermath of the coup, while others fled to Japan with Yu Kil-chun, barely escaping with their lives.

It was from Japan on June 7, 1897, that Yu wrote Professor Morse asking for financial help. He begins his letter with a reference to his book written in 1889, *Observations on a Journey to the West*:

"This book I had composed in a long custody and printed in Japan 1894, distributed among our people on gratis for the purpose to enlarge their opinion about its outside world."



*Yi Dynasty (1392-1910) ceremonial hat of silk, horse hair
and gilded paper with its wooden box.*

It had once been very much wellcomed by our people and read with great popularity everywhere, but now it is prohibited to be looked at since my exile.

Now I am in Japan for about more than a year, and receive some bit help from Mr. Fukuzawa as usual, but I have here several person with me to look after and must keep them from starvation for our future work.

By this necessity I am urged to ask for some help, and coming finally to ask you for your ? to help and in my distress, and I am also in my full confidence that you will do so with pleasure if your means can allow of it...

Please send me an answer through Mr. Fukuzawa or "JiJiSimpō" (Fukuzawa's newspaper in Kyoto) then it will not go astray"

In a letter dated December 3, 1896 also written from Tokyo he refers to a loan made him by Percival Lowell.

"...How is Mr. P. Lowell? My debt to him last year, I had petitioned our Government for the returning, as I was a student sent over to America by Government, and the expense must be paid by the Government.

Our Financial Minister told me he would give me the money if I bring an account of exact sum written by Mr. Lowell. So I wrote twice to you for it and once send a word to Mr. Lowell for it through our ex-minister to U.S.A. Mr. So-Kang-Bom but now I am in Japan like an exile without a cent and the Financial Minister was killed in the last riot."

The Peabody Museum's collection includes fifteen letters from Yu Kil-chun written between 1884 and 1897. But nowhere in the Peabody Archives is there information which sheds light on whether or not Professor Morse gave financial aid to Yu. Implicit, however, is the impression that his means would not have made this possible. On the other hand, perhaps one of his coterie of affluent acquaintances did. Yu Kil-chun's letters do convey the sense of affinity which existed between these two men. In one letter dated September 24, 1884 Yu addressed his mentor as "Great Man Morse." Small wonder that the Confucian gentleman from Korea, imbued as he was with the values of the "superior man ideal", should be able to identify so readily with the gentleman scholar Edward Sylvester Morse and his friends in Salem. Surely a parallel might be drawn between the Confucian code of behavior, with its loyalty to family and friends

and its ancestor worship on the one hand, and "the old school tie" approach and reverence for one's forbearers shared by New Englanders on the other. It seems particularly appropriate that the Peabody's Korean collection should be in itself a reflection of this kindred spirit which existed between Professor Morse, his coterie of friends, and Yu Kil-chun.

In 1907 Yu was able to return from eleven years' exile to find that Japanese annexation would be only a matter of time. Unable to change the political situation, he devoted himself to educating the Korean people. He thought that it was only through enlightenment that political, economic and social reforms would come. Accordingly he threw his energies into various associations dedicated to these aims, such as, "The National Economic Association", and "The Association of Seoul Citizens". One of these, called "The Society for the Fostering of Activists", whose purpose was to inform and educate the people about the meaning of independence and to disseminate the new Western learning broadly throughout Korea, he had founded earlier. Another of his previous accomplishments was the establishment of the Konyang Club, out of which, and others like it, grew the Independence Club. Yu founded Unro Elementary School, and the Kyesan School which was the predecessor of Taedong Commercial Highschool. In 1908 he published his translations of some famous Western books, and wrote the *Nightschool Textbook For Workers*. The following year, 1909, he wrote a new "Korean Grammar" and published a book on literature which included poems and essays. Yu became a Christian and lived in Seoul in a house given him by King Kojong. He was decorated for his accomplishments by his country shortly before the Japanese Annexation of 1910, but refused the title of Baron. He died at home on September 14, 1914 at the age of fifty-five.

While Yu was in Salem, on November 12, 1883, he gave to his American host all his spare personal effects. These twenty-two objects included clothes, fans, and handmade Korean paper for writing poetry. As such, these items are important as exhibits of what a Korean nobleman travelling on a diplomatic mission would have carried with him. For the connoisseur the sheets of beige, blue, purple and green paper provide a clue as to what kind of paper was used during that period. Korea itself does not have collections of an ethnographic nature, with anything even approaching this kind of provenance. Thus, those wishing to compare their own late Yi Dynasty ob-

jects with others of known date and provenance, come to the Peabody for the purpose.

Unique to the Korean Peabody collection in Salem is the fact that the first contributions were made by Koreans. The first Korean items accessioned by the museum were a military officer's ink stick, belt and a folding fan of bamboo and paper, with calligraphic decoration inscribed, belonging to Yun Ŭng-yol. These were presented to the museum apparently by Yun Ch'i-ho, the son of Yun Ŭng-yol, who was to serve as Lucius H. Foote's interpreter in May of 1883, and must have been given to Professor Morse while he was in Japan, as Morse never visited Korea and neither Yun ever came to the United States.

Thanks to Morse's interest in Korea and its people, and to his having the know-how to assemble a collection of objects which reflect the Korean cultural heritage, the Peabody is fortunate in possessing a

premier ethnographic collection. Yi Dynasty (1392-1910) costumes and the decorative arts are particularly well represented. There are seals from the Koryo Dynasty (918-1392), superb accoutrements of the Confucian scholar, shaman paraphernalia, Buddhist icons, musical instruments, items from Korea's bronze age as well as other archeological material. In all it is an enviable collection, and some of the objects are extremely rare. One such case in point is a huge wool and silk banner from the late Yi period that would have hung at the market place near the cloth merchant or merchants. Chung Yangmo, Senior Curator of the National Museum of Korea, said that it might be the only one in the world, and were it in Korea, it would be a national treasure.

A highlight amongst these riches at the Peabody is a small white porcelain saucer decorated with underglaze cobalt blue painting. What makes this



*Nineteenth century Yi Dynasty plate decorated in underglaze cobalt blue. Identified as belonging to **Yuk-sang Gung** by a seal inside the foot rim. Visible is the character **bok** meaning good luck.*

pot a rare item is the Chinese character found on the bottom, inside the footrim. The character *yuk* identifies this dish with the *Yuk-sang Gung*, a shrine erected in the memory of Sukbin Ch'oe Ssi (Lady Ch'oe) by her son King Yongjo in 1725. During his first year after succeeding to the throne, King Yongjo decided to glorify the place where his mother used to meditate by erecting a shrine on the site.

Professor Morse acquired the *Yuk-sang Gung* plate through one of many purchases made from Paul G. von Moellendorff, whose appointment as a special advisor to Korea on foreign affairs had been recommended by the Chinese. In addition to serving in the newly created Foreign Office and the mint, von Moellendorff was hired to establish the Maritime Customs Service in November 1882, and it was in his capacity as director, that he sold the Peabody many of its early accessions. Von Moellendorff was dismissed in September 1885 and was succeeded by an American, Henry F. Merrill. There seemingly are no objects in the museum's collection which date from Merrill's tenure of this post.

In January, 1885, Percival Lowell, the astronomer, presented an extremely interesting lantern to the Peabody, which he must have acquired while he was the guest of King Kojong. Its exterior is covered with oiled paper, like that used to cover Korean ondol floors, which has been decorated with bats and other happiness symbols. The lantern is round, and is held by means of a wooden handle on a swivel. Inside is an ingeniously devised arrangement of gimbals, which allows the candle to rotate both ways while remaining upright. The light shines from a hole in the bottom, thereby giving rise to its name "foot illuminating light". It was used by policemen on their nightly rounds.

The collection received several noteworthy objects from Gustavus Goward in 1899. He was American secretary of legation in Tokyo, and was in Korea for a time in 1883. It is assumed that his artifacts were acquired then. Of particular interest is a gnomon, the most ancient of all oriental astronomical instruments. This tiny gadget, an Yi Dynasty version, (1392-1910) was used to measure the length of the sun's shadow, and to determine the solstices and transit of stars by night. It also was employed in observ-

ing the revolution of the sidereal year. This one swings from side to side, and locks into a right angle position.

A woman's colorfully decorated measuring stick was given to the museum by Professor Morse's good friend, Dr. C. G. Weld who was a generous contributor. Curator Chung Yang-mo called the charming ruler "an unusual survivor".

Especially appealing is a pair of embroidered screens which depict the ten symbols of longevity: the crane, pine, bamboo, fungus of immortality, deer, turtle, sun, clouds, mountains and water. On deposit at the Peabody Museum, from Mrs. Herbert Nadai and Mr. Thomas P. Beal Jr., from the collection of their uncle, Minister Edwin Morgan, these screens were acquired by Morgan around the turn of the century, while he was serving in Korea.

Most important to Koreans, as they examine their emergence as an industrial force and look back to their roots, is the legacy Yu Kil-chun left at Salem's Peabody Museum. Koreans come to observe not only the tangibles of the legacy but the Salem environment generally, and the museum environment specifically, to better understand the context in which most of Yu's American exposure took place. Certainly Salem's Peabody Museum is a living tribute to Edward S. Morse, named by Yu Kil-chun as one of the two men who most influenced his life. Therefore, an observation of the environment in which Yu spent an impressionable year of his life would seem seminal to an understanding of how Yu came to know American ways. Yu was a liberal, avant-garde thinker for his day, who contributed greatly to the ultimate modernization of Korea, and was one of the architects of a plan to establish a rich trade with the Western nations modelled along the lines of the Japanese trade. In the context of Korea's recent economic triumphs, the men and events which molded Yu Kil-chun and other early Progressives are being reexamined. Would Yu Kil-chun not be happy were he to witness Korea's world economic power of today! Imagine the spirits of Yu Kil-chun and Professor Morse hovering in wonder and pride over the Summer Olympic Games in Seoul next September.

The author is grateful to Professor Edward W. Wagner of Harvard University's Department of East Asian Languages and Civilizations for identifying Yun Ŭng-yol and to Mr. Ju-hyung Rhi, doctoral can-

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A lady's Yi Dynasty (1392-1910) jade dress ornament, including incense holder, knife and ear cleaner, with yellow, purple and red silk tassels.

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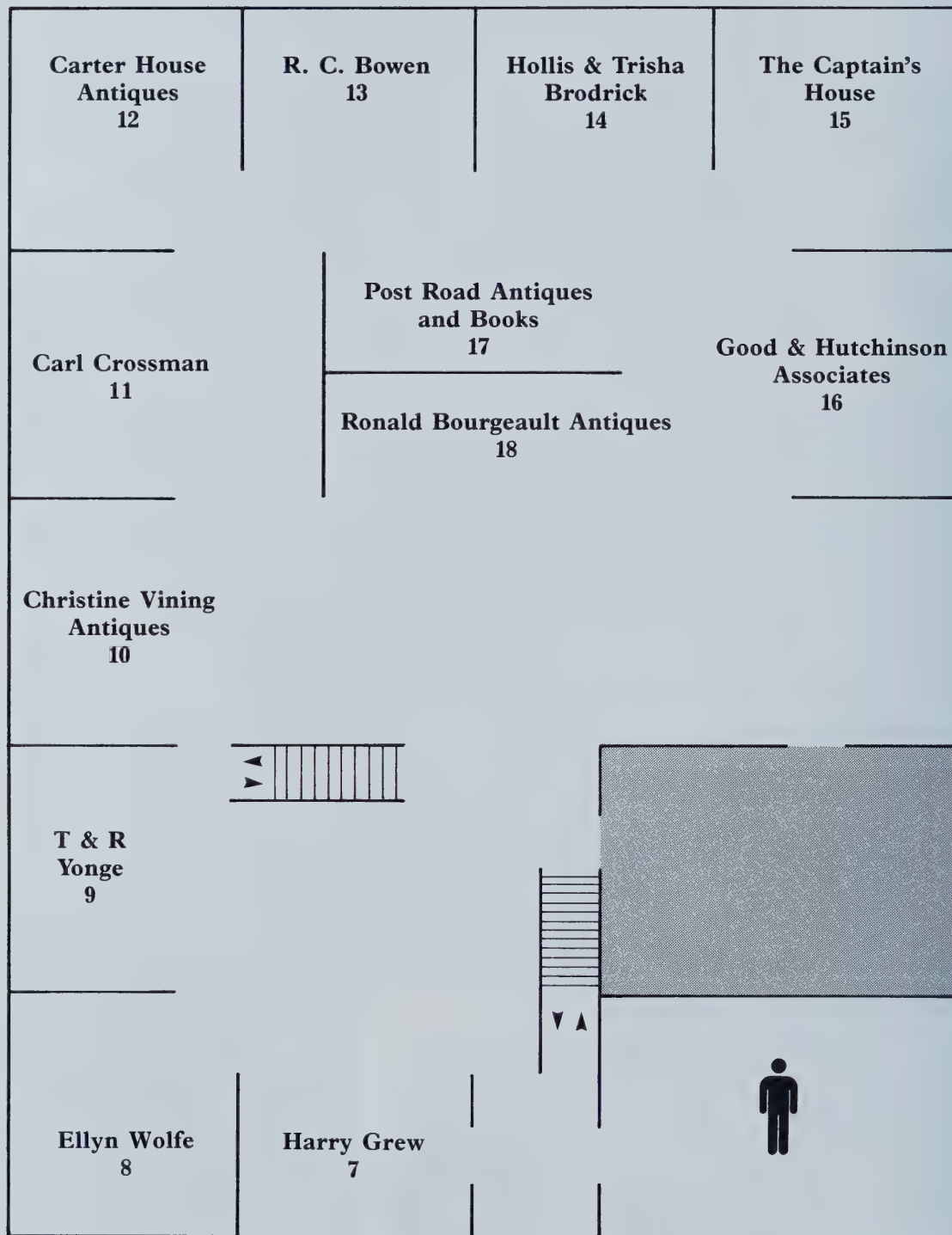
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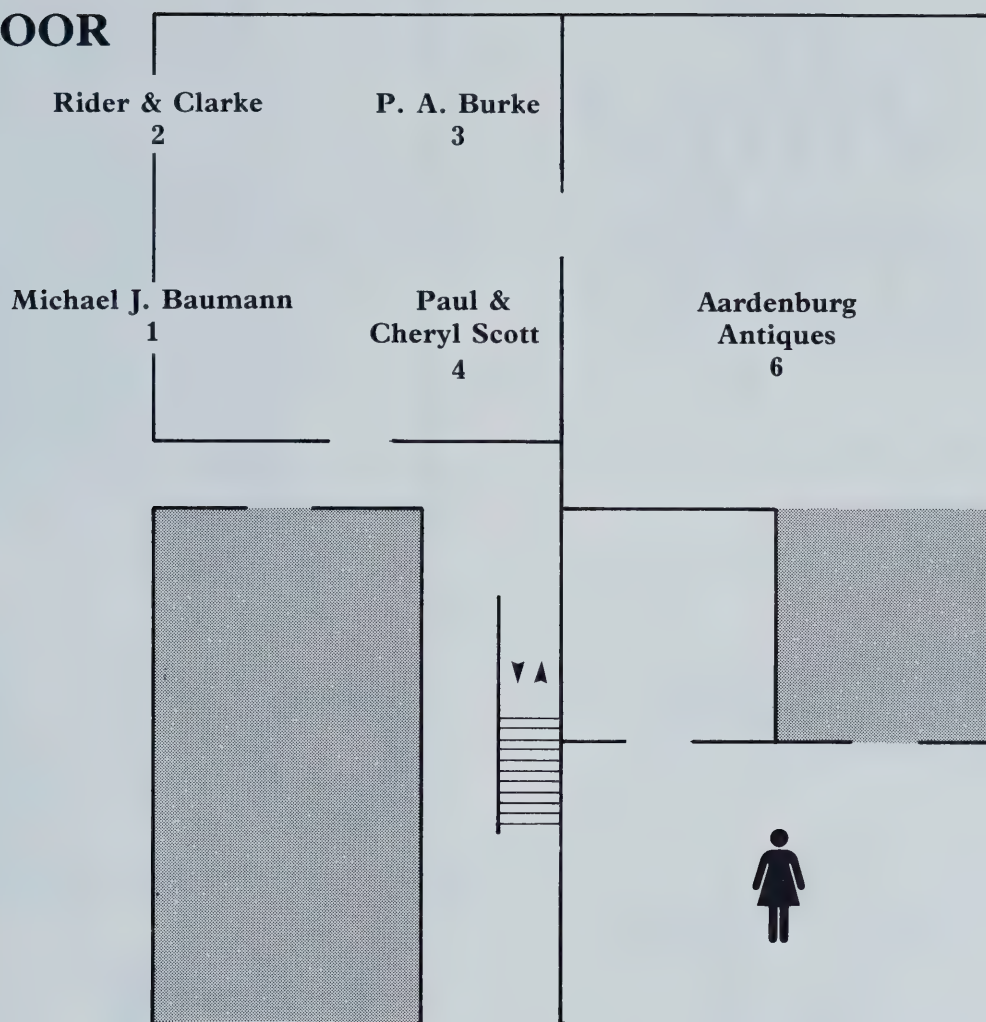
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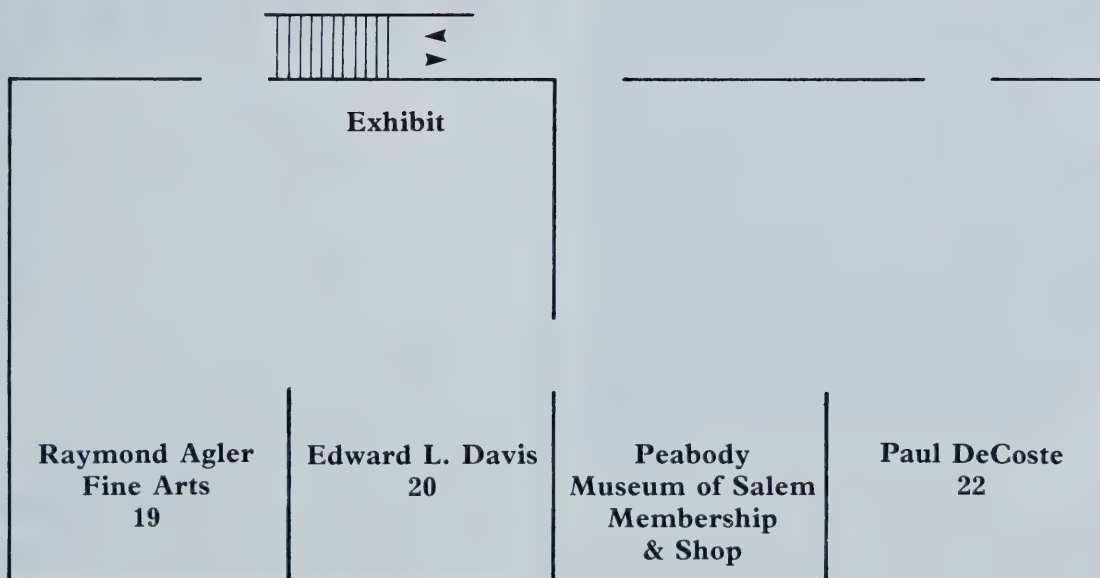
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KOREAN ART AND ETHNOLOGY: SOME REFLECTIONS

by Gregory Henderson

Korea Institute, Fairbank Center
Harvard University

Korea's traditional culture was bifurcated: strikingly, though hardly uniquely. This judgment and the avenue to understanding it opens are trenchant for insights into the qualities of a primarily ethnological collection like the Peabody Museum's.

Korean art, in general terms, consisted of a prestige level of landscape and bamboo painting and calligraphy and the literary arts which were practiced by the literati, the *yangban* class, and some members of the small, lower middle *chung'in* class and a few members of the lower class, including some slaves, who sought advancement or favor through work which brought them association or employ within the government—*yangban* orbit. All other arts, in our sense of the word, were performed and often even planned by the lower, predominantly illiterate classes until at least the beginning of the 20th century. These included pottery, sculpture, music, dance, drama, folk art and portrait painting and all crafts of furniture, textile, iron and other metals, paper, architecture, etc. Court music, dance, furniture and robes were, of course, ordered by upper court circles and partook largely (but not entirely) of upper-level taste. But with the exception of embroidery performed in part by upper-class court ladies and bird-and-flower painting, in which 'upper' and 'lower' seem to have met, such arts and crafts were performed for the court by persons of low rank, including 'public' slaves controlled by the court.

Since pottery alone comprised a larger number of examples than all other surviving arts of Korea put together and since the other socially 'low' arts were also numerous and well-populated, it is clear that a very significant majority—at least 75%—of all traditional objects which Westerners, at least, would be inclined to describe as art were made by the then lower classes of Korea. The Korean *yangban* tended to limit what they called 'art' to the 'upper' painting—calligraphy they could themselves perform and seem largely to have confined their aesthetics and collections—with the exception of one large portrait collection—to the landscape-bamboo-painting-calligraphy categories. *Yangban* definitions of art hence differ from our own.

Both the minority 'upper' and the majority 'lower' arts, as we would call them, are, in different ways, admirable: Korea, at least from the 7th to the 13th or even 14th and 15th centuries, stood in the world's front rank of advanced artistic nations. But for the qualities of natural, spontaneous, original creativity, the 'lower' arts almost certainly outstrip the 'upper' ones, at least until the 1750-1900 period when the two streams tended to approach one another.

The reasons for this 'lower' creativity—a harbinger of today's industrial creativity which rides the backs of so many daily workers—lie in the differing distances of the two art streams from the mothering arts of China and the diverse pressures placed upon

Korea's different classes to emulate China's arts. Korea, especially from about 1400-1650, the Yi Dynasty's first half, considered itself a 'little China' and closely sought to emulate the arts, culture, ideology and government of the Ming. But the burden of this emulation fell on the upper classes. It was they who headed the hundreds of Korean missions sent to Peking, they who had access to Chinese court and literati culture when they got there. And it was they who, as officials actual or potential, felt pressures to master Chinese letters and arts as the outward and visible symbols of their status and capacity worthily to help administer a kingdom and a king who ruled under the Chinese emperor.

Interpreters, technicians and slaves served the *yangban* on these tribute missions. Those of the middle classes—the interpreters and technicians—seem to have been predominantly subsumed into *yangban* aesthetics. The accompanying lower-class servants and performers were not so subsumed but their access to the upper culture was small as was their proportion within the populous lower ranks and their opportunity to communicate what they might have seen. In addition, though their artistic vocabulary was still generally of Chinese origin since they were members of a culture which had, since at least the 7th century, drawn on China for its artistic vocabulary, lower-class artists and craftsmen were under less pressure to push the sinicisation of their arts and performances since they were legally barred from those ranks or occupations where knowledge of Chinese forms was a status criterion.

Ironically, the lower-class status of Korean artisans conferred on them what we, not they, might be tempted to call 'freedom'. This 'freedom' took two forms. First there was comparative freedom from Chinese forms, as noted. Second, there was, within a society generally anti-individualist, a strange kind of what, when we see it, we are tempted to call individualized freedom. The reason for this unintended 'freedom' lay in the general lack of organized economic, guild, military, civic and diverse local fes-

tival activity; such activity being more discouraged in centralized Confucian Korea than in feudal Japan. Thus the canalization of artistic activity into accepted, group artistic forms and traditions such as guild costumes or sharply differentiated local festivals was limited. China through its vastness, Japan, through its feudal *han*, utilized folk talent in more organized ways around commercial towns, with their shop signs, guilds, such as fire-fighters etc. with their distinct costumes and local festivals; Korea, under a puritanical Confucianism wedded to a watchful centralism, curbed such activities more than its neighbors. Nor, parenthetically, did Koreans save much of the ethnological material which was produced in such organized groups as there were: it was not thought of as worthy of collecting until too late. This condition serves to exalt the value of some of the ethnological objects in the Peabody Museum's collection and makes us grateful that foreigners collected and saved a little of what Korea herself neglected.

Comparative freedom from the pressures of organized groups and of sinification thus acted to produce among the Korean lower classes an art which used motifs of dragon and tiger, shapes of bowls and chests, scrolls and screens, which were derived from China, but used them with a greater distance from the Chinese originals, a greater spontaneity, roughness but originality. And Confucian centralism fairly largely allowed them to go their own way. For the Yi Dynasty cared more for the literate than the craft arts and imposed organized standards over pottery, furnishings and folk painting markedly less than had the predecessor Koryo Dynasty at its height.

Thus what can be regarded as a new art struggled in Korea from the 14th to the 19th centuries to free itself from the Chinese chrysalis, an art with freer, less exacting but also less imitative, dogmatic and derivative standards. It strikes us as a more individual art, more expressive of individual, unself-conscious emotional will. As such, it has exerted far more world

influence on design than anything Korea's upper class art produced. Yet it existed, ironically, within a society whose normal family, societal, religious and governmental expressions were generally anti-individualist. And it comes to us from the hands of individuals none of whose names we know. Here lies the excitement and mystery of this art which first, in the 16th century, stirred Japanese aesthetes and today has come to stir the audiences of much of the world.

Beginning in the 18th century about the time of the great innovative painter Chong Son (1675-1759) and gathering force in the 19th century, the high and low roads of Korean art moved closer to one another. Conquest of China by the Manchus whom Korea regarded as barbarians attenuated the spiritual and artistic hegemony of China for Yi Korea and gradually set the Yi literati on more independent artistic paths which had, like Korea's folk art, a more Korean

flavor. Greater social mobility and blurring of class boundaries gradually homogenized cultural standards. The new artistic modes of a society of somewhat increasing commercial activity worked themselves upward. Yet even in the 19th and early 20th centuries one can see the two paths, sometimes within silent reach of each other, running through pottery, painting, screens and sculpture.

Korea's hermit policies, its commercial impenetrability by Western merchants until after Salem merchants had turned from Asian trade, has restricted the Peabody Museum's holdings of Korean materials and reduced, often to zero, Salem's displays organized around them. With expanded facilities in view, it is high time for change. The Peabody Museum can, from now on, build on the holdings it has and those it can seek around it to present the absorbing art and artifacts of Korea's fascinating, neglected and sometimes elusive culture.

A Bostonian, Harvard '44, MBA '47, Mr. Henderson entered the U.S. Foreign Service in 1947 and trained as its first Korea language and area officer, serving in Seoul from 1948-50 and 1958-63. He has since served at the United Nations and taught at the Fletcher School as a professor, and at Harvard, Case Western, the Ruhr University and the Freia University, Berlin. He is the author of the standard *Korea: The Politics of the Vortex*, Harvard 1968 and of some fifty chapters and articles on the politics, cultures and arts of Korea.

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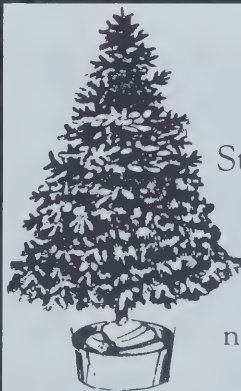


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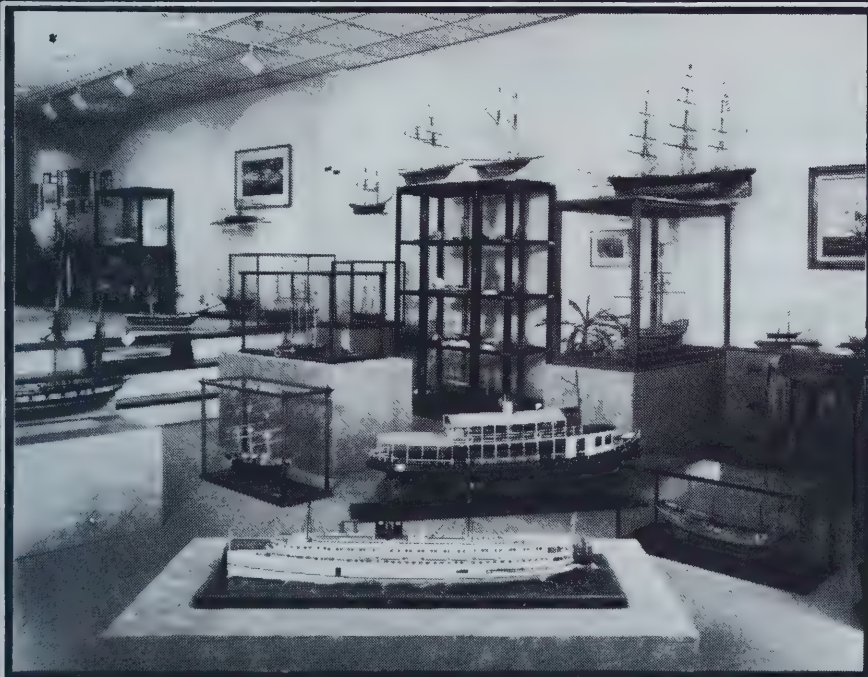
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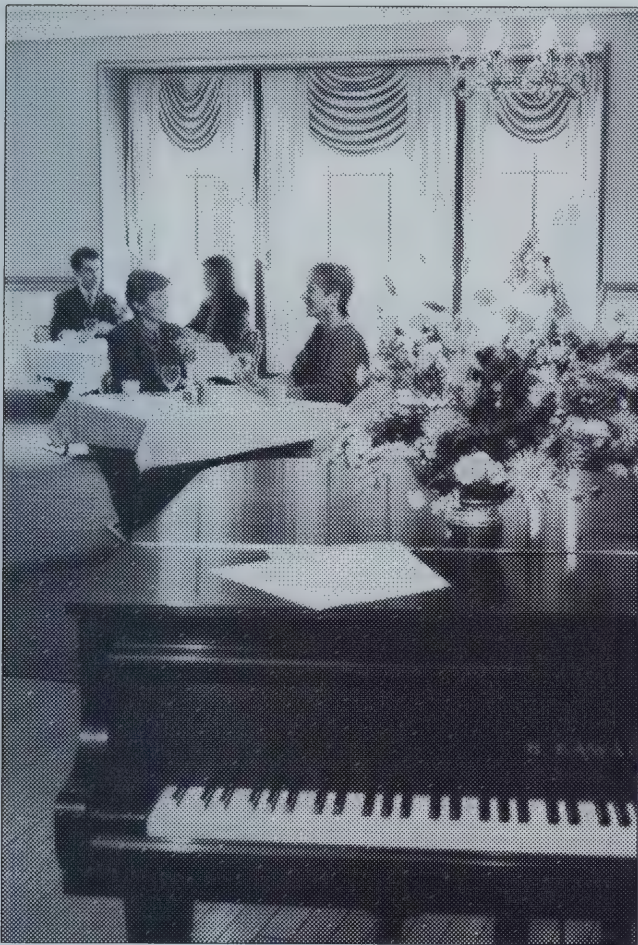
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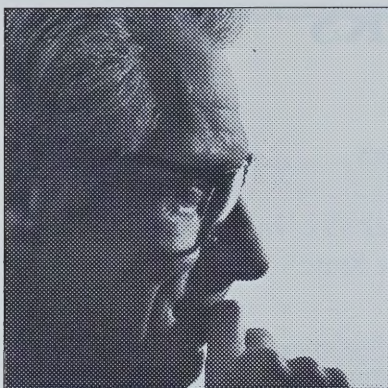
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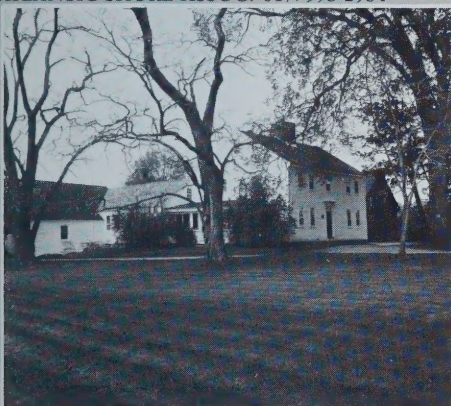
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